

THOMAS THE TANK ENGINE.

by

THE REV. W. AWDRY.

A TELEVISION ANIMATION SERIES.

CLEARWATER FILM CO. LTD.  
185 BATTERSEA HIGH STREET,  
LONDON. SW11 3JS.  
01 - 223 - 6546

BRITT ALCROFT PRODUCTIONS,  
11 BLENHEIM AVENUE,  
SOUTHAMPTON,  
HAMPSHIRE.  
0703 - 557010

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THOMAS THE TANK ENGINE.

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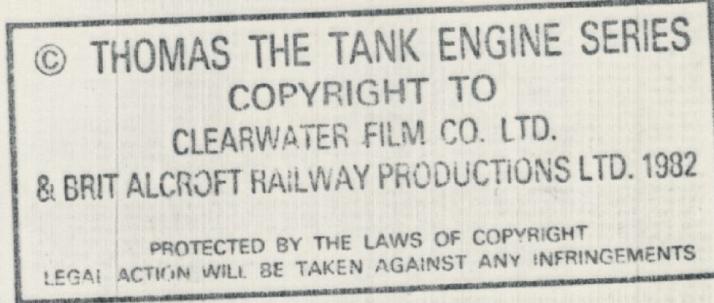
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THOMAS THE TANK ENGINE

SERIES DIRECTOR/PRODUCER:

DAVID MITTON

PRODUCER/PRODUCTION MANAGEMENT:

BOB CARDONA

PRODUCTION ASSISTANT:

MAGGIE MULLEN

ART DIRECTOR/SCENIC ARTIST:

BOB PAUL GALLIERS

HEAD CAMERAMAN:

TERRY PERMANE

CAMERA CREW:

AS PER TERRY PERMANE

ANIMATOR AND FLOOR PRODUCTION:

STEVEN ASQUITH

FLOOR ASSISTANTS:

BEN CAIN / JOHN HOLMES

MODEL SHOP HEAD OF DEPARTMENT:

JOHN PENNICOTT

CHARACTERS & ENGINE FACES:

TIM STAFFELL

ENGINES DESIGNER & FABRICATOR:

MARTIN GILL

CAMERA EQUIPMENT:

PETER BIDDLE

TURMITE CAMERA HIRE LTD

LIGHTING EQUIPMENT:

TOMMY LEE. BEAMS LTD.

EDITOR:

MIKE DIXON

ASSISTANT:

ANDREA MACARTHUR

LABS:

BOB CROWDEY.

ELECTRONICS:

G.G. SHAH

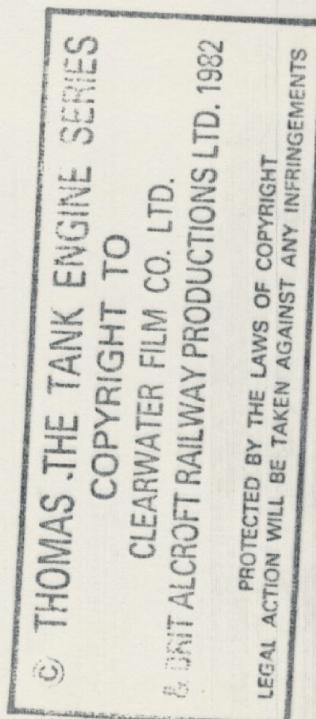
ACCOUNTS:

D.H.V. ROBERTSON

AUDITORS:

ROYAL BANK OF SCOTLAND

BANK:



THOMAS THE TANK ENGINE.

SCHEDULE.

This schedule is based on achieving a Mid May delivery of the pilot episode "Down The Mine". It is our intention to shoot the complete episode so that it will give a firm guideline to all personnel at Clearwater and for the executive. From this, Title Sequences can be derived and music etc well planned before principle day photography on September 12th 1983.

SECTIONS IN SCHEDULE.

- A. Model Workshops
- B. Production Schedule
- C. Editorial Elements Inc. Voice Over / Music / Effects.
- D. Art Department
- E. Accounts / Cash Flow

Sections 'C' Editorial & 'D' Art Department to follow after scripting.

This is also based on the omission of the following stories.

SERIES 3.

James and the Bootlance (Not Final)

SERIES 5.

Henry and the Elephant.

SERIES 6.

Gordon's Whistle

Percy and the Trouser

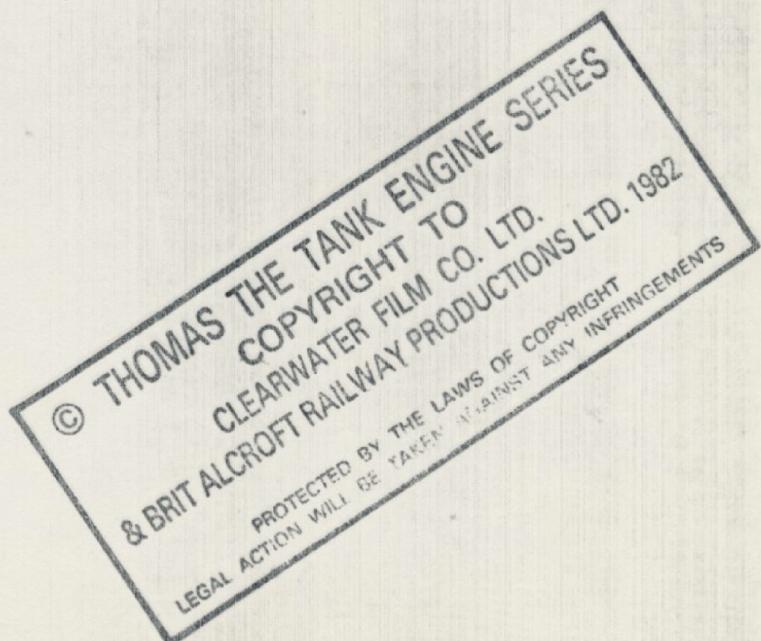
Henry's Sneeze

SERIES 7.

Mrs. Kyndley's Christmas

SERIES 8.

Paint Pots and Queens



WORKSHOPS.

PRINCIPAL TARGET SCHEDULE.

JANUARY. Commission of all models.

FEBRUARY. Manufacture of all models and props.

MARCH. Concurrent running of building sets and all models film tests (End March).

APRIL. Shoot Pilot. Continuance of building all models / sets / fine propping and B/G's Landscapes etc.

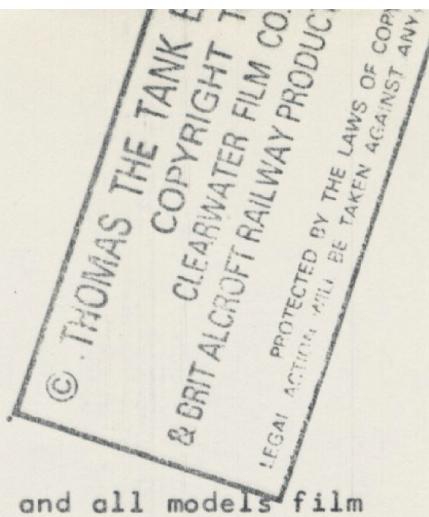
MAY. Completion of all main buildings / fine props. Finish shooting pilot 1st or 2nd week.

JUNE. By end of June completion of all prop / buildings mid distance areas cut outs far distance etc.  
Continual work on close up featured items. Special FX developments and all Radio Control Systems should be in Final testing stage.  
End June / beginning July. Holiday Plans for all selected personnel to be staggered accordingly to allow for September 12 principal start series.  
By end June expected completion of all models leaving only the very specialised sections to finalise.

JULY. Complete check of all models against master cross plot.

AUGUST. Construction of all ground base plates in conjunction with special effects team. Checking of all Engines.  
Stills Photography.

SEPTEMBER. Start series shoot Sept. 12 1983 - March 23 1984.



THOMAS THE TANK ENGINE.

WORKSHOP. IMPORTANT NOTES.

All models including cut outs/backdrops/landscapes detailed props and dressings scripts etc are strictly copyrighted to the production. No stills may be taken of sets/settings/props/main characters (engines) or and objects associated to the series for personal use or outside distribution without permission from the Producer. Violation of this may lead to legal action being taken against the individual and Clearwater. However, photographs for production purposes must be taken. All objects must be photographed in a series of production development and when objects are completed the following sequence of shots must be adhered to: (A) Front On (B) Both Sides (C) Rear (D) Top Shot. (These shots are for Legal Registration purposes and should be supplied in 10"x8" B/W format, but we must take Colour reversals and Colour Neg shots as well).

The main objects for photography are as follows:-

1. All Trains
2. All Carriages
3. All Vehicles
4. All Characters made in 3D form
5. All Characters in cut out form
6. All Featured Buildings made in workshops
7. All 3D Buildings as Town/Hamlets/Villages/Bridges etc.
8. All Cut Outs as Towns/Hamlets/Villages/Bridges etc.
9. Back up props like Pterers Trolleys, Luggage etc.
10. Production stills of personnel if on set/workshops etc.

Further photographic references as follows (some may be statted).

All Reference Drawings/Working Drawings/Electronic Designs.

All Storyboards and Art Work.

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General production stills will be expected each week so the assigned person to shoot these stills must be very conscious of the importance of regular supply to production of these stills and must start up a good liaison with a Local Laboratory so that he can be assured that no infringements of Copyright be committed by the chosen Lab.

I would rather use our 'In House' facility for these stills so whoever is chosen must be fully aware of the responsibility.

I have made note to the Construction of Buildings etc and I Re Emphasise that storage space is not only limited but costly therefore all main buildings must be made so they can be dismantled and flat stored. Care of these Props and Buildings is essential as further stills or even further episodes may be commissioned. All personnel selected for the project must clearly mark their invoices to C.W. Thomas The Tank Engine. All purchases and orders must follow likewise. This is an extremely important aspect as Audits will be quarterly which entails swift Accounting Systems by Shah so please help him by clear reference on all of the above and not delaying delivery of invoices or purchase orders.

This is a very tightly budgeted project. There must be no overtime unless specifically agreed by John Pennicott or David Mitton. This will also apply to Floor Shooting.

There will be clearance forms circulated to all members of the crew which I am required to furnish to the BFTPA & ACTT,etc. I must insist that all members of the ACTT make sure they are fully paid up members. A secondary release form will be attached which has to be signed by the individual regarding copyrights and royalties etc. The form will be self explanatory. There is every possibility that Ocean Optics will vacate their office area in 'C' stage. It has been agreed that this area be converted to workshop facility to service only 'Thomas'.

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I strongly suggest that all props dressings etc be given a reference number and that a log book be kept of these numbers with cross reference to the item.

Storage. Please have adequate provision for storage of all assembled props. They must not be stored in the commercials prop room. I suggest they go above the Ocean Optics office.

Finally - If in Doubt - Shout.

Note; The test film in April is the story "Down The Mine" Book No.8.

Page 34. Everything seen in the illustrations will be needed, however, a fine breakout and shooting script will be soon supplied.

DAVID MITTON.

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SECTION 'A' MODEL WORKSHOPS.

Head of Department.

John Pennicott. Direct Telephone No.01-223 6546

JANUARY 5th.

Commission of all sets / models etc.

JANUARY 15th.

Design of Thomas in perspex for all scales  
to follow from.

JANUARY 28th.

Basic approval of Thomas.

JANUARY 31st.

Start of all model construction sets / small  
props / buildings etc. primarily geared to  
supply Pilot episode completely.

Concurrently running will be the construction  
of 'Gordon'.

FEBRUARY.

Designs of all featured characters for approval.  
i.e. The Fat Controller etc.

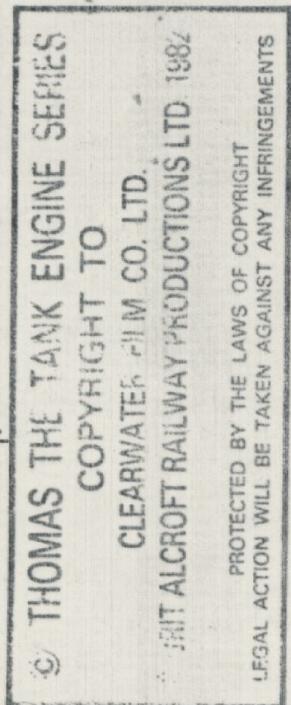
Design and making engine faces in various  
expressions. For Gordon and Thomas.

Set designs and drawings for all featured  
Buildings / Sheds / Signal Boxes / Village  
Buildings Hamlets / Industrial / Small Dressings  
Bridges Small Stations and Main Line Stations  
to inc. interiors.

To enable us to proceed with scaled up sections  
for close ups etc it is important that scripts  
be forthcoming before end of Feb, especially  
those featuring close up work on featured  
characters.

Commencement of construction of all small props  
and buildings for pilot, plus buildings etc.  
for main series.

NOTE.



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Concurrent running of construction of all Engines and Electrical / Radio Control elements.

Design and manufacture of all cut out B/G's, distant hills etc. and cut out characters i.e.

Passengers for int. carriages and station passengers.

Design of all Motor Vehicles to be constructed upon approval. (These vehicles are based on the original tin toy).

Purchases of supplies and small props.

Purchases of all paints, sprays and powder colours

Purchases of ancillary workshop instruments.

Purchases of Resins / Flocking etc.

Purchases of all fine dressing materials.

Engineering and practical lights.

Special effects design and manufacture.

Design of Sea Tanks / Water Tanks / Stage Designs for special effects. i.e. Collapsing Tunnel for Pilot.

Designs for Rigs and special effects.

E & OE.

NOTE.

As items are completed they will be photographed for general approval, logged and given an index number. We recommend the Executive keeps a photograph i.e. Manual with our index number system for quick cross reference. It is also important to note that in these early stages it will be impossible to release any item from the workshop section due to continual reference quides.

MODEL WORKSHOPS SCHEDULE CONTINUED.

MARCH 83

Majoring on completion of all settings relevant to the Pilot Episode. (Refer to model workshops Breakout).  
On going manufacture of buildings etc and engines.  
Design and Construction of close up sections and characters, vehicles, etc, as per scripts supplied.  
Tests of certain special effects and radio control modules.  
Commencement of Hire of 'C' stage last week March for construction and layouts of selected settings.  
Film tests towards end of March if possible.  
Concurrently running construction on all items as in Feb.  
Commencement of prop store space hire end March.

NOTE

It is imperative we have all scripts finalised by end March. (Down the Mine must be finalised by Feb 14th).

NOTE

The Master Drawing for Thomas is on page 5 Book 2.

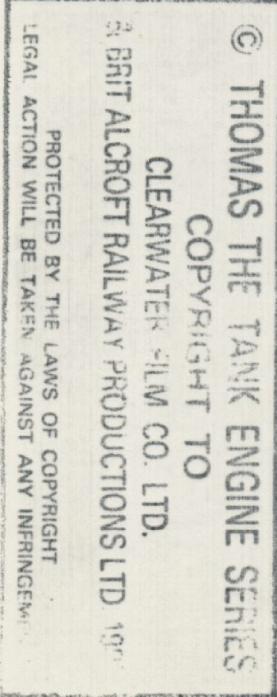
APRIL.

Main Set Building for Pilot - commence shooting April 18th for 10 days allowing 5 days in betweeners. (15 Day Total).

Finishing from end of Pilot to Principal Day Sept 12 1983 as referred to in 'Target Schedule'.

Sets of books to the following people:

Bob Cardona	1 - 8
David Mitton	1 - 8
John Pennicott	1 - 8
Bob Gaul Galliers	1 - 8
Martin	1 - 8



SECONDARY REMINDER

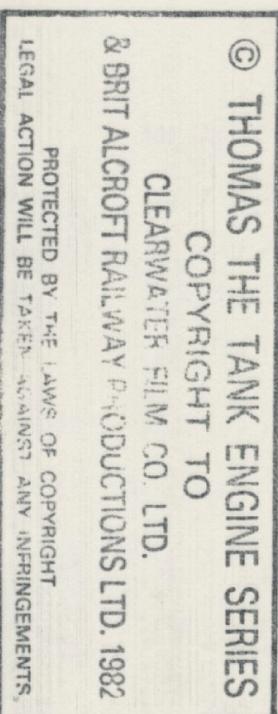
Episodes not included in break out.

Book 5. Henry and the Elephant  
Book 6. Gordon's Whistle  
Percy and the Trousers  
Henry's Sneeze  
Book 7. Mrs. Kyndleys Christmas  
Book 8. Paint Pots and Queens.

THUS.

Those stories broken out are as follows.

Book 1 (1) Edwards Day Out  
(2) Edward and Gordon  
(3) The Sad Story of Henry  
(4) Edward Gordon and Henry  
  
Book 2 (5) Thomas and Gordon  
(6) Thomas's Train  
(7) Thomas and the Trucks  
(8) Thomas and the Breakdown Train  
  
Book 3 (9) James and the Top Hat  
(10) Troublesome Trucks  
(11) James and the Express  
  
Book 4 (12) Thomas and the Guard  
(13) Thomas goes Fishing  
(14) Thomas Terence and the Snow  
(15) Thomas and Bertie  
  
Book 5 (16) Tenders and Turntables  
(17) Trouble in the Shed  
(18) Percy Runs Away

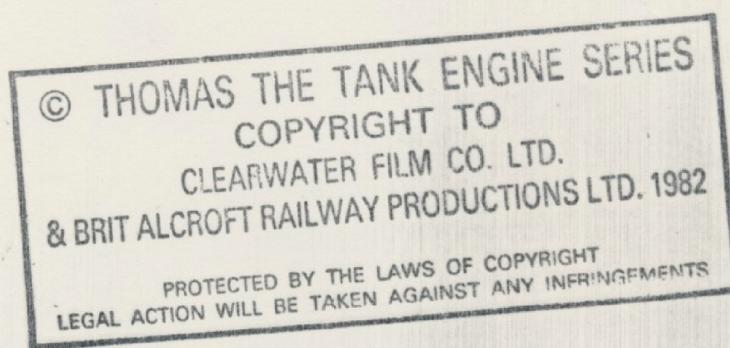


Book 6	(19)	Coal
	(20)	The Flying Kipper
Book 7	(21)	Toby and the Stout Gentleman
	(22)	Thomas in Trouble
	(23)	Dirty Objects
Book 8	(24)	Off The Rails
	(25)	Down The Mine (Pilot Episode)
Book 3	(26)	James and the Bootlace

Episode 26 is most likely to be 'James and the Bootlace' but this has yet to be finalised.

NOTE

It is our intention to feature Thomas somewhere in each story. He is likely to be the most used of all Engines. Careful attention therefore must be given to the practical servicing of this model and maybe thought be given to having a second model as constant standby.



ESTIMATED NUMBERS OF MAJOR ITEMS TO BE CONSTRUCTED.

1. Engine Sheds	32
2. Small Stations	27
3. Railside Huts & Small Brick Buildings	21
4. Signal Boxes	8
5. Bridges	23
6. Tunnels & Reverses	5
7. Metal Signal Bridges	2
8. Passenger Bridges (Metal)	4
9. Water Towers.	9
10. Turn Tables.	3
11. Featured Turn Tables.	2
12. Railway Crossings with Signal Box or House	2
13. Loading Shed	1
14. Railway Docks	1
15. Large open Stations	1
16. Large covered Station Ext. but seeing inside	1
17. Large Interior Stations	5
18. Interior Fat Controller's Office with Main Station B/G.	1
19. Interior Fat Controller's Office with Sidings B/G	1
20. Interior Fat Controller's House	1
21. Interior Engine Workshops	1
22. Interior Engine Sheds	3
23. Interior Guards Van	1
24. Interior Toby's Cab	1
25. Hamlets. Far/Mid Distance	19 (One at night with Lights)
26. Farms. Far/Mid Distance	14 (One snow clad)
27. Industrial / Factories Far Distance	2
28. Industrial / Factories Mid Distance	3
29. Small Towns adjacent to Railway Stations with Streets and Vehicles	-

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30.	Hamlets Close to Railway	7
31.	Individual Houses Mid Distance	4
32.	Individual Houses Close	1
33.	Township Foreground Railway Background	1
34.	Featured Bookstalls in Stations	3
35.	Practical Crane for Lifting Engines	1
36.	Seaside (Close) Scapes	2
37.	Engines. Thomas, Edward, Henry, Gordon, James, Percy, Toby.	7
38.	Featured Coaches + Percy's new shape. Annie, Clarabel + 8	10
39.	Feature Truck with Face.	

VEHICLES ALL TO BE MOBILE.      Styled in Tin Toy Fashion.

40.	Buses"	4 (1 with Face)
41.	Double Decker Red Bus	1
42.	Cars. Various British 30's / 40's Makes	7
43.	Vans	3
44.	Open Back Trucks	3
45.	Fat Controller's Blue Car	1
46.	Farm Tractor With Face	1

Dressing Vehicles. Styles as above. Various Scales.

1 x Featured Guards Van.

Crash sequence shells for featured characters.

Characters in scale to practical engines.

47.	Engine Drivers	7 )Various Positions )as Extra. (To be
48.	Fireman	7 )decided once )scripts are final)
49.	Guards	3

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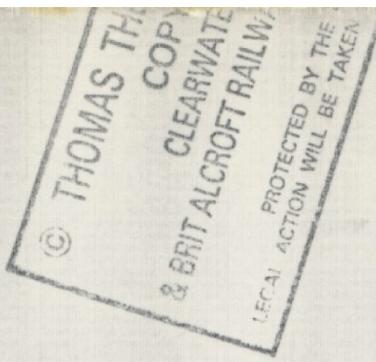
50. Fat Controller	7 (In various Positions)
51. Painters	4
52. Railway Staff	20
53. Passengers	
Male	20
Female	20
Boys	20
Girls	20

Detailed Numbers for close up work will be given once scripts have been drafted.

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SECTION 'B' SCHEDULE SUMMARY.



JANUARY Preliminaries and Model Making

FEBRUARY Model Making Storyboarding and Crossplotting  
Script for Series.

MARCH Majoring on all Models needed for Pilot. Art Department work. Scripts for series. Possible Film Tests. Record Ringo Starr.

APRIL Completion of Models for Pilot  
Film Tests prior to pilot shooting  
Shoot Pilot last 2 weeks April if possible.  
Editorial. Sound FX Music etc.

MAY On going Model Making nearing completion of all Majors.  
Completion of Pilot and Editing to double head.  
Analysis of Pilot.  
Pilot Research.  
Finalisation of all scripts.  
Storyboarding and Crossplotting.

JUNE Inspection of all completed models  
Photographic Registration  
Editorial to Record Effects and on going Music and Effects  
Finalisation of remaining script amendments  
Upon finalisation complete works on all Storyboards and Crossplotting and booking of Ringo for recording of V.O. of all scripts.  
Re Appraisal of scripts after Ringo's sessions.

JULY/AUGUST. Final pink pages if alterations are needed to script visuals.  
Crossplotting to be completed

JULY/AUGUST (cont) Storyboarding on going (pending alterations)  
Schedules of Rotation of Episodes to be shot.  
General Production Meeting and Final Checks.  
Holidays for Key Personnel.

SEPTEMBER  
Payments of Advance Rentals (Deal Agreement)  
Stagework basic set layout and fabrication  
Scenic backdrop work  
Film Tests Leading to  
Principal Day Photography Sept. 12. 1983  
Viewing of Rushes daily.  
Editorial Running Concurrently.  
From Sept. 83 - Mar 84 will be continuous production  
with post production running concurrently. The  
editing department is responsible to the Executive  
for notification of approvals for all cuts. A system  
will be designed to the main convenience of the Executive.

APRIL/MAY/JUNE  
Post Production  
Pick Up Shots  
Finalisation of all episodes for approval to go to Dub.  
End June supply of all episodes in optical D/H.

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SECTION 'B' PRODUCTION SCHEDULE.

(PILOT & SERIES)

JANUARY

Commission of go ahead for all Model Construction and Master Designs Jan 17th 83. Inc S.F.X.  
Draft Script of Pilot by Clearwater for discussion.  
Finalisation of contract details.  
Crew Lists  
Preparation of schedules for all departments.  
Foreward booking of stages and ancillary services.  
Lord Romsey and Britt Alcroft studio visit Jan 28th.  
'Thomas' perspex first design for discussion Jan 28th.

NOTE

This needs swift and urgent approval for the setting up of all scales of model sets etc to commence construction.  
Preliminary Editorial Brief  
Basic Music Discussions  
Broad Briefs to Laboratories / Lighting Division / Camera Division.  
Art Department Brief.

NOTE

It is extremely important that the pilot script be approved so that storyboarding and crossplotting can commence. This must be activated by week commencing Feb. 14th.

FEBRUARY

Concentrates on Mass Production in the workshops. Scripts for pilot must be finalised.  
Storyboarding of Pilot  
Contractual Discussions  
Music Discussions  
Photographic Reference Supplies.  
Scripts for all remaining episodes to be commenced

FEBRUARY (cont)      Discussion on Scripts

Script Revisions

Model Revisions (If needs be)

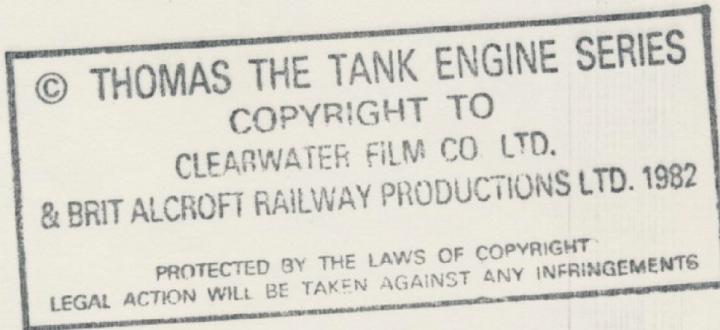
Character Model Approvals

Scaled up model designs and approvals

Feb 27 David Mitton's Birthday.

NOTE

March and ongoing monthly schedules will be sent out  
one week prior to that month.





FORMAT TO REFERENCES ON  
SCRIPT BREAKOUTS.

In fear of teaching grandmothers to suck eggs I just want to explain what and how to use the supplied notes etc. as follows:-

1. Books as purchased for general edification of stylisation from drawings.
2. A script will be supplied for the edification of everyone on the stories as they are broken out from each book. ( 4 stories per book).
3. Advanced model workshop breakouts taken from the drawings in the book. (This is to enable building to be started immediately but expect additions).
4. A shooting script which will be backed up with a complete list of what is demanded in each scene. This script will also give you a very good idea of all angles close up etc etc. This also enables the set dressers to be well prepared for floor shooting.
5. From the shooting script is derived the shot list and shooting schedule which clearly indicates what scene is going to be shot and on what day.

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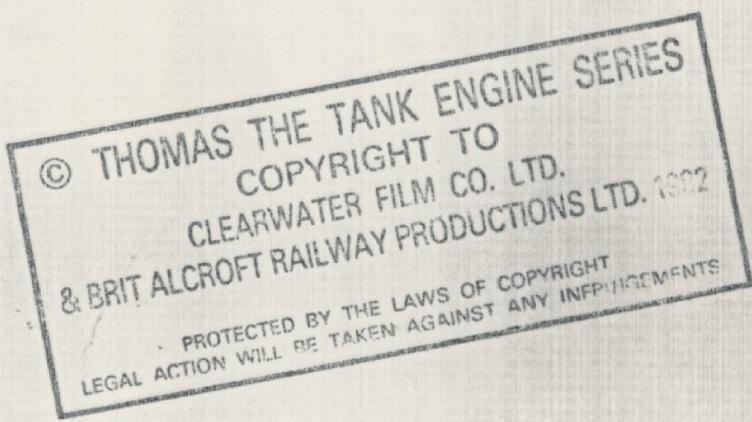
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Directors: David Mitton, Ken Turner  
Registered Office: 185 Battersea High Street, London SW11 3JS  
Registered No: 1280725 London  
VAT No: 236 9197 31

6. Pink pages will be supplied for all script revisions. Other colour sheets will be supplied for changes of props etc. It is essential you take great care in putting these revisions into your files and script as they are most important.
7. A storyboard of each episode will be supplied, this S/B will break out from the shooting script the camera angles proposed for each and every scene. There will be additional drawings supplied coupled with the pink pages etc.

All these documents must be regarded as confidential and must not be left laying about or shown to outside persons.



THOMAS THE TANK ENGINE"DOWN THE MINE"

Book No. 8 (pgs. 34-49)

FADE IN

TITLE UNIT (30 SECONDS)

VISUALS TO BE DESIGNED AFTER FINALIZATION

FADE OUT

FADE IN

S.C. 1. EXT. JUNCTION (STATION) (pg 34)

Thomas waiting for the signal to leave the station.  
 He is coupled to a number of carriages. Clarabel and  
 Annie are two of them.  
 Gordon shuffles in pulling some trucks.

NARRATOR

One day Thomas was at the junction,  
 when Gordon shuffled in with some  
 trucks.

(THOMAS)

"Poof!" remarked Thomas, "what a  
 funny smell!" "Can you smell a  
 smell!"

(CLARABEL &  
ANNIE)

"I can't smell a smell," said  
 Annie and Clarabel.

(THOMAS)

"A funny, musty sort of smell,"  
 said Thomas.

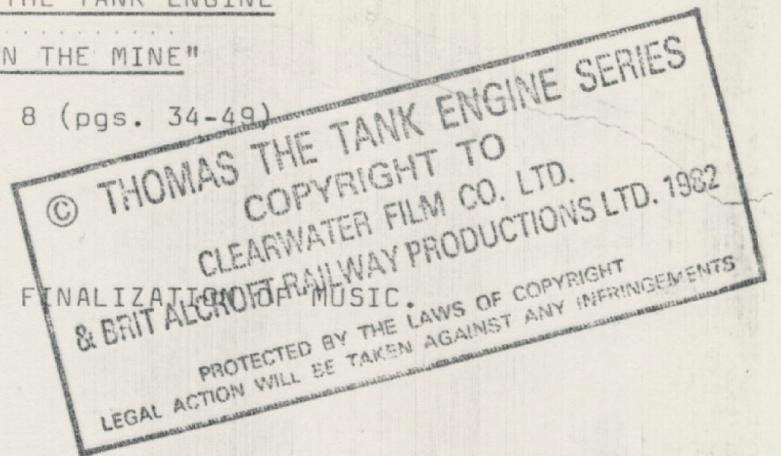
(GORDON)

"No one noticed it till you did,"  
 grunted Gordon. "It must be yours."

(THOMAS)

"Annie! Clarabel! Do you know what  
 I think it is?" whispered Thomas  
 loudly. "It's ditchwater!"

Gordon is about to speak but Thomas chugs off.  
 Annie and Clarabel are pulled away after him - dismay  
 on their faces.



S.C. 1. Cont'd....

2

"DOWN THE MINE"

NARRATOR

Gordon snorted, but before he could answer, Thomas puffed quickly away. Annie and Clarabel could hardly believe their ears!

S.C. 2. EXT. COUNTRY SIDE. RAILWAY TRACKS (pg 36)

Thomas, laughing to himself, puffing along the track pulling Clarabel, Annie and the other carriages behind. (Travelling shots)

NARRATOR  
(CLARABEL &  
ANNIE)

"He's dreadfully rude; I feel quite ashamed."  
"I feel quite ashamed, he's dreadfully rude," they twittered to each other.  
"You mustn't be rude, you make us ashamed," they kept telling Thomas.

S.C. 3. EXT. COUNTRY SIDE BRIDGE. RAILWAY TRACKS (pg 36, 37)

Thomas chugging along and under a bridge with a smile on his face. (Travelling shots)

NARRATOR

But Thomas didn't care a bit.

(THOMAS)

"That was funny, that was funny," he chuckled. He felt very pleased with himself.

(CLARABEL &  
ANNIE)

Annie and Clarabel were deeply shocked. They had great respect for Gordon the Big Engine.

S.C. 4. EXT. ANOTHER STATION (pg 38, 39)

Thomas comes into the station. Guards uncouple the coaches and Thomas pulls away with empty trucks. (Driver and Fireman aboard)

Thomas left the coaches at a station and went to a mine for some trucks.

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"DOWN THE MINE"

S.C. 5. EXT. MINING AREA (pg38)

Mining area showing mine, railway sidings and large sign: "DANGER. ENGINES MUST NOT PASS THIS BOARD." (Set design as per picture on pg 41). Sign is placed along side connection point to railway sidings.

NARRATOR

Long ago, Miners, digging for lead, had made tunnels under the ground. Though strong enough to hold up trucks, their roofs could not bear the weight of engines.

C.U. The large notice board.

NARRATOR

A large notice said: "DANGER. ENGINES MUST NOT PASS THIS BOARD."

S.C. 6. EXT. COUNTRYSIDE RAILWAY NEAR MINES (pg 38-41)

Thomas puffing into mining area. Sign in B.G. Thomas pushes empty trucks toward the siding.

NARRATOR  
(THOMAS)

"Silly old board," he thought. He had often tried to pass it, but had never succeeded.

Thomas laughing

NARRATOR

This morning he laughed as he puffed along. He had made a plan. He had to push empty trucks into one siding, and pull out full ones from another.

Thomas coming to a stop with the first of the trucks at the entrance to the siding.

NARRATOR

His Driver stopped him, and the Fireman went to turn the points.

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"DOWN THE MINE"

(FIREMAN)

"Come on," waved the Fireman, and they started.

Thomas starts to push empty trucks into the siding.

NARRATOR

The Driver leaned out of the cab to see where they were going.

(THOMAS)

"Now!" said Thomas to himself, and,

Suddenly Thomas jerks forward.

NARRATOR

bumping the trucks fiercely, he jerked his Driver off the footplate.

the Driver falls from the Engine. Thomas cheers

(THOMAS)

"Hurrah!" laughed Thomas, and he followed the trucks into the siding.

Thomas chugging past the notice board.

(THOMAS)

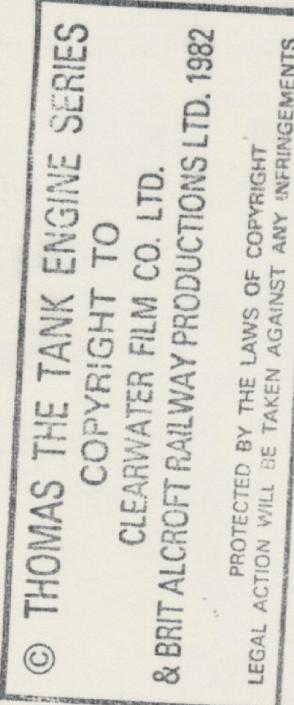
"Stupid old board!" said Thomas as he passed it. "There's no danger; there's no danger."

The Driver stands up.

NARRATOR  
(DRIVER)

His Driver, unhurt, jumped up. "Look out!" he shouted.

The Fireman jumps onto the moving Engine.



"DOWN THE MINE"NARRATOR

The Fireman clambered into the cab.

The Fireman applies the Engines brakes. Thomas is not pleased.

NARRATOR

Thomas squealed crossly as his brakes were applied.

(THOMAS)

"It's quite safe," he hissed.

(DRIVER)

"Come back," yelled the Driver, but before they could move there was a rumbling and the rails quivered.

The rails under Thomas start to sink. The Fireman jumps from the Engine.

NARRATOR

The Fireman jumped clear. As he did so the ballast slipped away and the rails sagged and broke.

The rails breaking. Thomas surprised. He starts to sink. (pg 43)

(THOMAS)

"Fire and Smoke!" said Thomas, "I'm sunk!" - and he was!

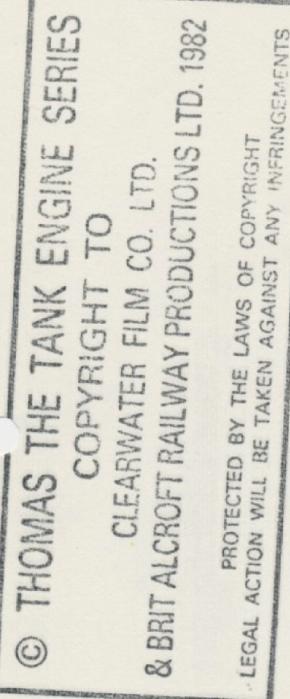
Thomas has sunk in to collapsed tunnel. (pg 45)  
Thomas is in a hole in the ground. His eyes just visible at ground level.

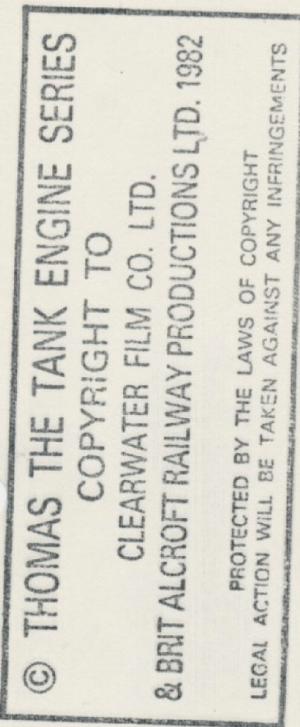
NARRATOR

Thomas could just see out of the hole, but he couldn't move.

(THOMAS)

"Oh dear!" he said, "I am a silly engine."



"DOWN THE MINE"

Thomas looks as he hears..... (pg 45)

(FAT CONTROLLER)"And a very naughty one too, said a voice behind him, "I saw you."

(THOMAS) "Please get me out; I won't be naughty again."

(FAT CONTROLLER)"I'm not so sure," replied the Fat Controller. "We can't lift you out with a crane, the ground's not firm enough. Hm.....Let me see....I wonder if Gordon could pull you out."

(THOMAS) "Yes Sir," said Thomas nervously. He didn't want to meet Gordon just yet!

S.C. 7. EXT. COUNTRYSIDE NEAR MINING AREA  
Gordon puffing along laughing to himself.

(GORDON) "Down a mine is he? Ho! Ho! Ho!" laughed Gordon.

S.C. 8. EXT. MINE AREA  
Thomas in vision - embarrassed. Gordon chugs in.  
He sees Thomas

(GORDON) "What a joke! What a joke!" he chortled, puffing to the rescue.

"Poop! Poop! little Thomas," he whistled, "we'll have you out in a couple of puffs."

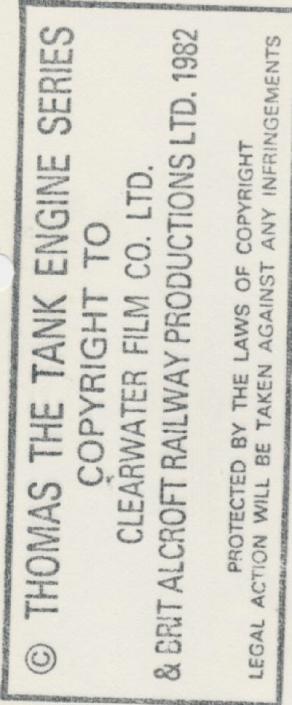
NARRATOR Strong cables were fastened between the two engines.

"Poop! Poop! Poop!"

"DOWN THE MINE"

(FAT CONTROLLER) "Are you ready?  
HEAVE," called the Fat Controller.

Gordon struggling to pull Thomas free.



NARRATOR

But they didn't pull Thomas out in two puffs; Gordon was panting hard and nearly purple before he had dragged Thomas out of the hole, and safely past the board.

Finally out of the hole, Thomas looks sheepishly at Gordon.

(THOMAS) "I'm sorry I was cheeky," said Thomas

(GORDON) "That's all right, Thomas. You made me laugh. I like that."

Gordon frowns.

(GORDON) "I'm in disgrace," Gordon went on pathetically, "I feel very low."

(THOMAS) "I'm in disgrace too," said Thomas.

(GORDON) "Why! so you are Thomas, we're both in disgrace. Shall we form an Alliance?"

(THOMAS)\* "An Ally - what - was - it?"

(GORDON) "An Alliance, Thomas, 'United we stand, together we fall,'" said Gordon grandly. "You help me, and I help you. How about it?"

"DOWN THE MINE"

(THOMAS)

"Right you are," said Thomas.

(GORDON)

"Good! That's settled," rumbled Gordon.

The two Engines whistle to each other.

EXT. COUNTRYSIDE BY THE SEA (pg 49)

Thomas followed by Gordon - both puffing along the tracks - heading for home.

NARRATOR

And buffer to buffer the Allies puffed home.

END CREDITS



THOMAS THE TANK ENGINE.  
PILOT EPISODE. BOOK 8.  
"DOWN THE MINE". SUNNY DAY.

FEATURING THOMAS AND GORDON (GORDON WITH GOODS TRUCKS).

CHARACTERS:

1. Coaches. Annie and Clarabel + 2
2. Humans. Fat Controller  
Thomas's Fireman and Driver  
Gordon's Fireman and Driver  
2 School Boys. 1 on Bike.  
Porters in Station Set.  
Railwaymen for Dressing.

NOTE:

Angles illustrated in book are not camera angles. Ensure at all times that extreme Left and Right is completely covered for dressings. i.e. Beyond The Boundaries of the illustration in the book.

SETS: PAGE 34/35

Complete station tracks both sides. Station details as per Bob Gaul Galliers (This set known as "The Junction"). 2 featured tracks with all dressings. Station dressings and some Railmen and Porters.

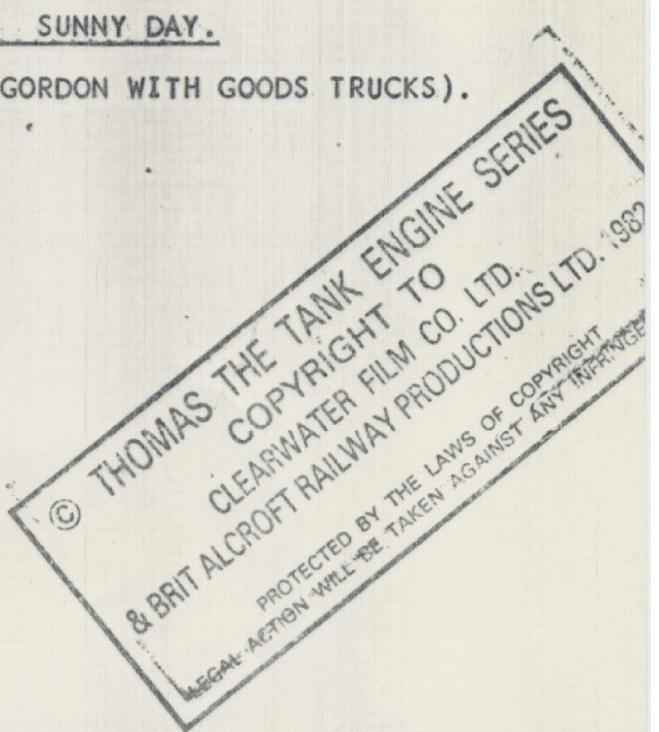
MID DISTANCE:

Station Masters House detailed as illustration.

Wooden fence and bushes. Green bank. (Mown) in front of house going to rough Left and Right. Fields separated by hedgerows far distant purple hills Special FX. Smoke from both engines (from below set).

NOTE: PAGES 36/37

Allow for an extension of this shot for travelling sequence (i.e. similar to page 49, Sea Side Scape).



Sea Side Scape. Far distant hills and islands. Bay with wide beach. Road Leading to beach. Fence lining one side of road. Rough Grass and shrub grasses. A few hedgerows a featured signal box with steps up to side entrance. Step supports of a metal support system design. Track dressings and side of track dressings with signal wires etc and signals. 2 tracks bending towards camera right. Foreground young tree (to go out of frame).

Rough grass bank leading from track. Note various tones of green. Immediate foreground top of brick bridge with coping stone tops on parapets and wall.

Boy on bike looking at track. He is in school uniform and wears a cap. Colourway as per illustrations.

Bridge road yellowy.

SFX. Practical smoke from engine.

NOTE STORYLINE: PAGES 38/39

"Thomas leave coaches at station ..." this entails a cross junction from where he has left the coaches coming across to camera foreground. Main Line Station. Suggests 6 trucks.

ITEMS:

Glass roofed single platform (Detailed as per B.G.G.)

In opposing uncovered platform, (note sloping ramps on all platforms) with tracks each side. (One side is were Annie and Clarabel + 2 others are parked by Thomas).

A fanciful glass roofed engine shed. (B.G.G. to design).

Railway staff brick building behind glass roofed platform with a double fronted engine servicing brick building. 2 windows at far end and circular extractor in front roof apex. Doors to this building are shut.

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A double storied (Railway Offices) brick building with 6 windows facing on each floor. A circular window is situated on the side top apex. To the side of this building (Left hand side) is a white wooden building with reddish roof. This building is open fronted with a lot of white pillar supports to the edge of the front of the roof. There is a door at the rear of the facing side.

Behind these buildings is a series of village buildings (6) of various colours and styles. (B.G.G. to design).

A signal box (Main Line) should be featured although not in drawing. Support dressings for signal box and a selection of signals and telegraph poles.

An abundance of dressings for tracks and station. We see porters and railway staff.

In foreground a detailed wooden fence with big gate with latch. Foreground grass and a sandy coloured track leading from railway side of fence into field where the gate is.

2 schoolboys are adjacent in foreground standing and sitting on the fence. Distant green hills with fields/copse/hedgerows/trees. Far distant Blue/Purple hills.

Sky backings cloudy blue skies. Sunny day look.

#### THE MINE AREA:

This area is near the sea so the general appearance tends to be a sandy rocky scene and not a main line look.

#### NOTE:

There are 3 tracks. 1 to a mine. 1 where Thomas sinks and 1 that leads out of sight. This track will have six fully loaded trucks ready for pick up.

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PAGES: 40, 41, 42, 43, 44, 45, 46, 47.

4  
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I will shoot Thomas approaching the mine area so look at page 47 for this reference. Suggest you draw a ground plan for this mine area.

The set is self explanatory. Small dressings like the sign etc would be scaled to Thomas and the goods trucks. 11 trucks will be needed 6 full of mining rubble 5 empty which Thomas shunts.

Look to special FX for Gordon to give our heavy smoke as he pulls Thomas out of the pit. Collapsible set and bendable rails.

Thomas's fire will go out when he sinks. Tears from Thomas's eyes.  
(Droplets).

It's my intention to shoot the whole episode. Therefore page 49 setting could be an extension of setting on page 37. Note all details like telegraph poles/signal etc. Page 49 is more of an early evening light and sky.

FACES:

Page 34. Thomas smiling. Gordon Gruff.

Page 37. Thomas smiling. Eyes look to camera from straight ahead.

Page 39. As 37.

Page 39. Annie/Clarabel smiling.

Page 41. Thomas smiling as he approaches mine.

Page 43. Thomas surprise and horror.

Page 45. Thomas miserable and tears.

Page 47. Thomas miserable and tears.

Page 47. Gordon smiling (note eyebrows).

Page 49. Both engines smiling.

Note on Fat Controller.

It would be sensible to have various heads and expressions all for him with removable hat.

THOMAS THE TANK ENGINE.

BREAK OUTS. BOOKS 1-8.

SECTION I.

BUILDINGS. Book I. Story I. "Edwards Day Out".

NOTE:

It is imperative to maintain the look of the illustrations in the book in colour, scale and detail. Scales as per practical engines, unless stated otherwise.

Please also note that angles illustrated are not camera angles.

1. Engine shed to hold six practical engines. To see full sides. 2 A shaped roofs with glass panels on front sides of the A shape. Side windows as illustrated to be the same on both sides. Railway tracks to run to back. Buffer stops at rear of building, back wall to be solid wall. Colour of roof as per page 5 (Light Magenta/Purply). This building to feature in close ups as on page 7.
2. Far distant church and hamlet. Page 9.
3. Small station and platforms (page 13).

1 x main station building with passenger courtesy roofs front and back. (Glass Panels). Dressings on walls to be poster type ads and framed. Plus other details like framed time tables, etc. Doors into buildings would be for station master and waiting rooms. Main exit to road to be wide gap with featured ticket office. Side gate to road. Gas lamps hanging down from courtesy roof and exit way. Chimney on roof. Roof tiled. Platform light yellow paved effect with white edging as illustrated. Facing platform building, tiled roof, bench seating, gas lamps hanging down from roof. Platform buff paved with white edging brick wall from white edging to railway track.

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THOMAS THE TANK ENGINE

STORY I "Edwards Day Out." (Sunny day look).

SECTION II DETAILED DRESSINGS PAGE 5/7

Six (6) railway tracks (straight) coming from back of railway shed and forward at least 4 engine's length. Fine gravel between tracks. Wooden fencing as detailed by Bob G.G. Small tree with green foliage. Grass fields with small green hedgerows. Colour as per book. (Page 5). Far distance backings and hill/valley cut outs.

PAGE 9.

Wire fence (Wooden Stakes) close fields green/and shades to yellow litchen hedgerows. Distant road ways going to hamlet (Probable cut outs) far distant green/purple hills and valleys. (Cut outs). Cloud/Blue sky.

PAGE 11 SHUNTING SCENE

Small trees and shrubs tufty grass wire fencing. Slight bank to tracks. All foreground. 7 Railway coaches. 4 sets tracks/gravel dressing. Wire fence and telegraph poles. Green yellow and orangey fields and hedgerows. Road, far distance hills and a tor (cut outs), far distant hills (cut outs) small distant trees. Blue and slightly cloudy sky.

PAGE 13/15

Orangey road way with white broken central lines. Hedgerows and a farm gate leading to green fields ditch and hedgerows. Pavement edging road on station side of road only. Sloping bank to road by bridge (Grass covered) fence seperating station from pavement with gateway entrance by station house. Colourful flower bed. 4 Victorian upright gas lamps. Telegraph poles on left hand side with wires. Practical single signal with ladders. Various luggage trolleys. Various cases/trunks/hand luggage.

Fence running behind left hand side station house. Sloping bank and distant landscape. Small distant trees. 3 railway tracks and gravel. Rails to curve to right under bridge. 5 carriages.

Featured engine. (Edward). Practical steam.

22 Characters (Passengers),	
5 Railway Staff	}
1 Featured Guard- 2 flags	}
1 Featured Boy	)

Designs to follow.  
Mainly cut outs.

PAGE 17

Brick bridge and bank with small trees/flowers tufty grass. Foreground wooden fence and pathway.

2 sets rails and gravel.

Telegraph poles.

Gradient sign by track (White).

Signal Box wires running alongside gradient sign.

Far distant copse, yellow and green fields with hedgerow separations.

Distant green and purple hills.

Distant River (Painted). Cloudy blue sky.

2 boys on fence. (Designs to follow).

Bridge made in brick arched way thru. Side buttresses plain top.

Arched way to take 3 lines and arch must be wide enough to allow engines to pass thru on the outside lines. Above arch would be smoke grimed.

Green bank each side of bridge.

Page 17. Same styled brick bridge, for closer shot.

NOTE:

All buildings must be made so that they can be stored sensibly.

i.e. Roofs and side walls are not glued together but rather they fit together so that they can be flat stored.

This applied throughout.

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THOMAS THE TANK ENGINE.

EDITING DEPARTMENT

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Early notes (In fear of a grandmother egg sucking scene). Proposed method of shooting etc:-

From the general appraisal of all stories it seems it would be simpler to shoot episode and edit concurrently.

It seems to me sensible to prepare an assembly for each and say after 3 episodes had been shot to pursue a fine cut with the Director. At this juncture the second Director would take over floor shooting for say 1 episode.

The books contain 4 stories and most of the scenic backdrops etc relate to the same area for each of the stories, therefore setting up blocks of 4 episodes under a main book title.

This 'Block' way of shooting will enable us to execute pick up shots far more easily. Each episode has approximately 1½ days of pick up time allotted. I am therefore most reliant on a continual flow of information regarding pick ups. We have our own cutting rooms which will allow us to log and file without interruption from the commercials side. I propose at the moment to use the existing Steinbeck but purchase a Movieola, coupled with all ancillary back up equipments.

Recording, M.V.O. Ringo Starr. A March date will be set to record the whole of the Pilot "Down The Mine" (Book No. 8) only. The further episodes will be recorded in July subject to RS's availability. We will record as many as possible and complete in a 5 day spell at a Radio Studio.

Dubbing the Pilot. (Double Head Only) as much as possible should be put in the Pilot Episode. i.e., Engine sounds shunting general atmos etc etc and with a bit of luck-music. Opening title sequence will approximate ¾ of a minute with a further 30 seconds allowed for end titles etc.

These timings may change nearer the date.

We must supply Stereo Sound as an end result. Briefing of all Sound Effects will follow shooting script (s).

Each and every item to labs, and all other suppliers must be clearly marked "C / W. Thomas The Tank Engine", This is a very vital contributive part to the Quarterly Audit and for Bob Crowdey at Technicolor who is the liaison man for the whole series.

Nothing but nothing must be thrown away including the one frame trim.

Reprints will only be ordered if D.M. or B.C. approves and in each case only Black & White. I must insist that the Master Negative be protected at all times. Rushes will be viewed daily at 8.30.

Optical work to be discussed at a later stage along with title and credit design.

Please remember we may handle our own Trailer/Review material. Care in logging and ease of filing systems for quick search is of ultimate importance clear enough for others to search as well as yourselves.

No negative is to be released or drawn without signature by the executive Britt Alcroft and David Mitton. In David's absence Bob Cardona, No one else.

Finally "If in doubt - Shout".

DAVID MITTON.

DIRECTOR/PRODUCER.

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